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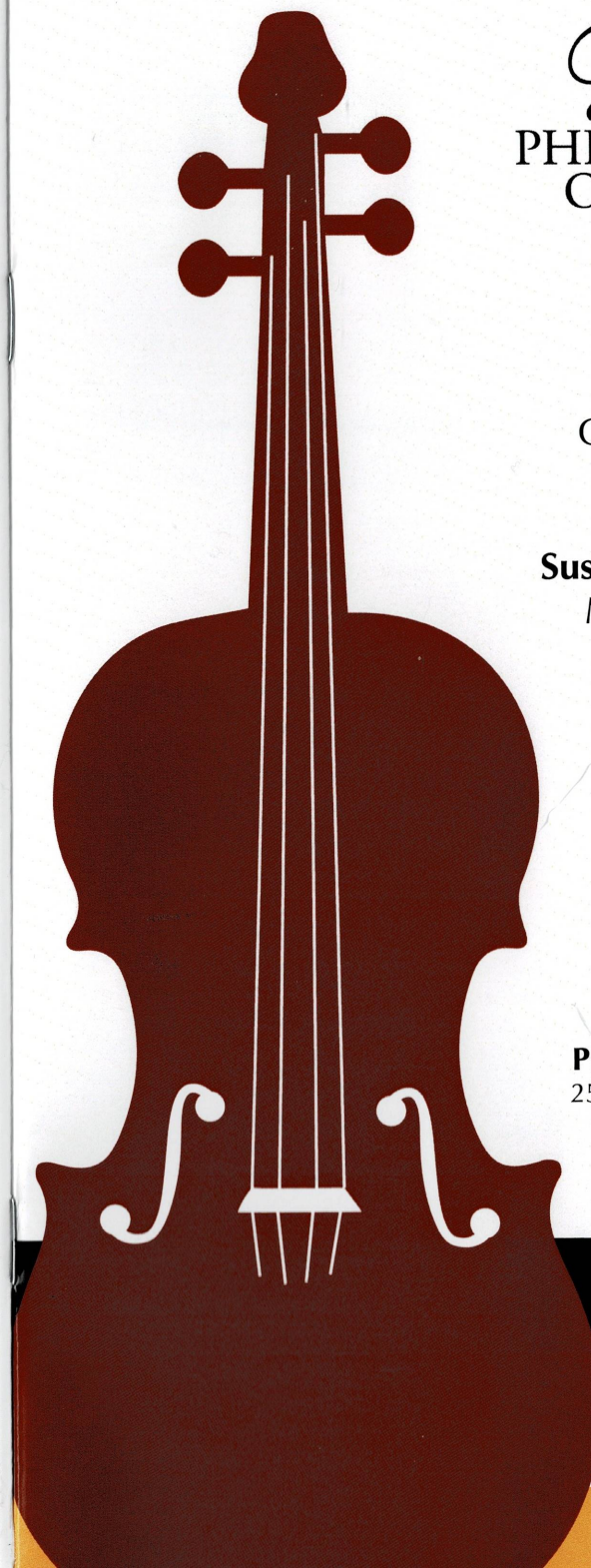
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**Fall
Concert
2022**
October 23, 2022

Susan Davenny Wyner
Music Director &
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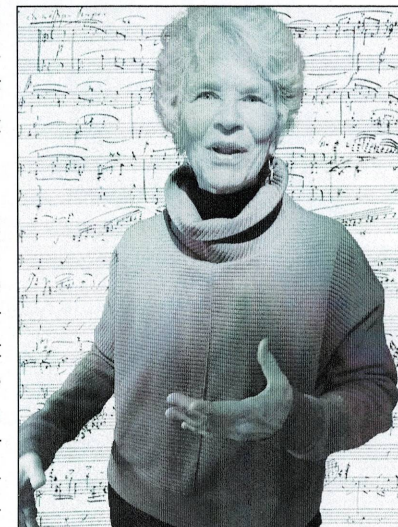


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Welcome Notes from Music Director/Conductor Susan Davenny Wyner

Welcome to the Warren Philharmonic's 2022-23 Season. Our programs celebrate the skills of our musicians and the vibrant range of orchestral music.



Our Fall concert, Luminous and Dancing Spirits, is dedicated to Patricia Lynn Latham. I planned the program to reflect some of the values she lived by-- family, friends, art, her passion for theater, her indefatigable support of community arts and culture. For family, we begin and end the concert with works by an extraordinary sister and her famous brother who shared a deep bond through their music. For theatricality, we bring joyous, surprising, strange, effervescent, wild, and yearning dances from a variety of contrasting cultures.

The Warren Philharmonic is committed to playing a vital role in Education and Community Outreach. The WPO has performed Free School Concerts for thousands of the area's school children. At the concerts the students explore the stories behind the music and hear each instrument of the orchestra, as players stand to give solo demonstrations. For many, this is the first orchestra they have ever seen "live." Although COVID considerations have interfered with busing large groups of children to school concerts, WPO musicians plan to visit Warren City Schools for special up-close performances for the students this Spring.

WPO's unique Frank R. Bodor Strings of Joy! program puts free stringed instruments in the hands of children and gives them free lessons. The students have twice performed as soloists with the Philharmonic in works created especially for them.

The Philharmonic's School-wide "Music in Art" Contest has produced hundreds of drawings by school children which have been exhibited at Art Galleries, Museums and Community spaces as far as 200 miles away. In 2019 the WPO collaborated with Any Given Child and SMARTS to create an immersive weeks-long Music in Art curriculum.

In these difficult times we give special thanks to our artists, to our Board members, and to you, our supporters, and most precious listeners.

"Music is the language Of the heart; it begins where speech ends."

~ Alphonse de Lamartine

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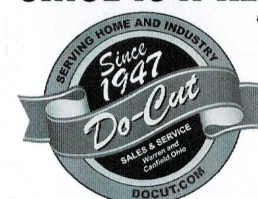
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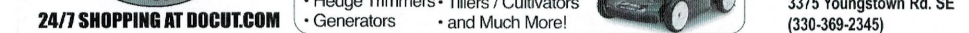
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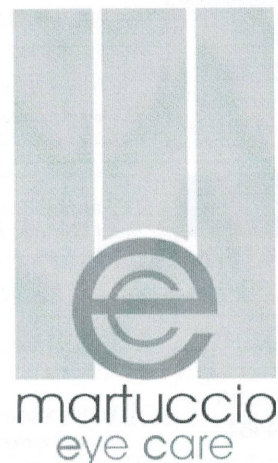
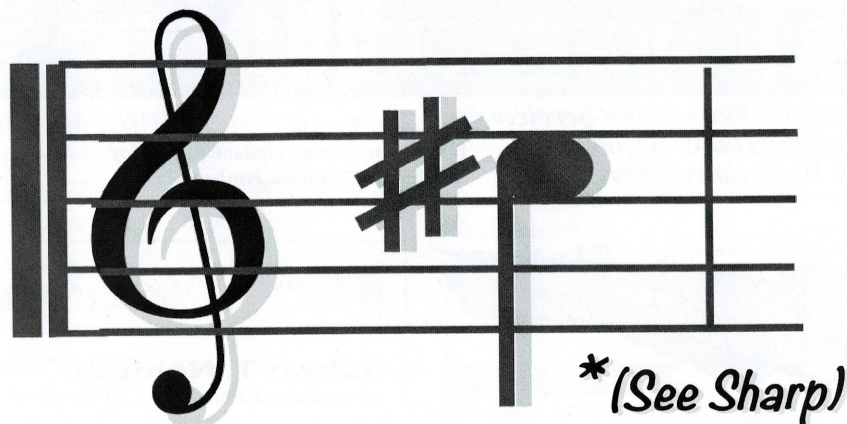


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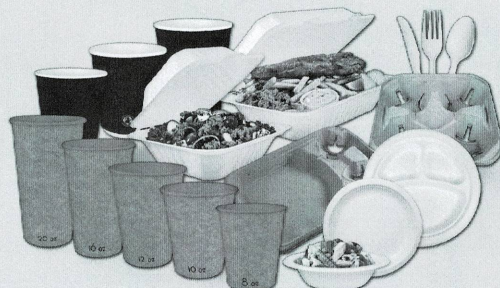
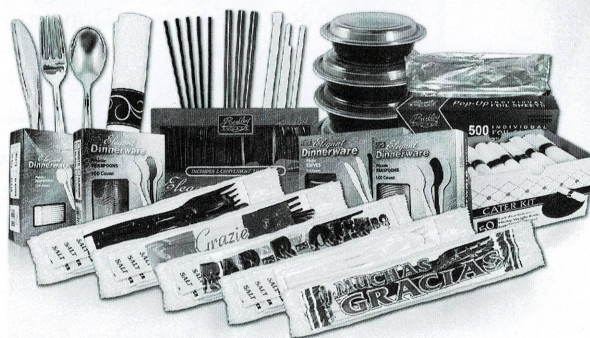
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SUSAN DAVENNY WYNER, Conductor

Susan Davenny Wyner has received international acclaim for her conducting. The Library of Congress featured her in its 2003 "Women Who Dare" Engagement Calendar, and the MacNeil-Lehrer Newshour and WGBH Television have presented documentary features on her life and work. Her conducting credits include the Czech Philharmonic Chamber Orchestra, Odense Danish Symphony, Los Angeles Philharmonic, Boston Lyric Opera, Cleveland Orchestra members in benefit concerts, concerts at the Hollywood Bowl, and recordings for Bridge and Albany Records. Yo-Yo Ma, André Previn, Lynn Harrell, Claude Frank, Peter Serkin, and Emanuel Ax, have been among her guest soloists.

She has conducted repertoire from the 15th through 21st century—premiering over 40 new works, working with period instruments, and conducting 30 operas. The New York Times called her conducting "rapturous, richly textured and emotionally compelling." Opera News Online praised the "terrific lyrical moments under Susan Davenny Wyner's baton," The Los Angeles Times praised her "sensitive and thoughtful leadership," The Boston Globe wrote, "Under her baton the music breathes, lilts, romps, sighs, and sparkles," and four times selected her conducted performances among the "Best Musical Events of the Year."

She has been Music Director and Conductor of Boston Midsummer Opera since 2007, the Warren Philharmonic Orchestra since 1999, and Opera Western Reserve since its creation in 2004. From 1999-2005, she was Music Director and Conductor of The New England String Ensemble in Boston, which she brought to national prominence.

Initially trained as a violinist and violist, Susan Davenny Wyner went on to an international career as a Lyric Soprano—singing with the Metropolitan Opera, New York City Opera, London Symphony, Cleveland Orchestra, Boston Symphony, and other major orchestras. She often



premiered works written especially for her and recorded for Columbia Masterworks, Angel/EMI, Naxos, New World, CRI and Musical Heritage, winning both a Grammy and a Grand Prix du Disc. After a hit and run accident destroyed her singing voice, she began her career as a conductor.

She has held conducting positions at New England Conservatory, the Cleveland Institute of Music, Wellesley College, Brandeis and Cornell Universities, and has conducted numerous lecture demonstrations and master-classes for the National Conductors Guild, the Shanghai Conservatory, and Harvard and Yale Universities among many others.

Susan Davenny Wyner graduated *summa cum laude* from Cornell University with degrees in both comparative literature and music, then continued her studies at Yale and Columbia Universities, at the Tanglewood and Aspen Music Festivals, and at the Los Angeles Philharmonic Institute. In 1998, The American Orchestra League named her a Catherine Filene Shouse Conductor – a first-time award given by a national panel of conductors and orchestral managers to a conductor poised for major career.



Support For The Warren Philharmonic Orchestra's Fall 2022 Concert *Luminous and Dancing Spirits!*

Provided

In Memory of Patricia L. Latham December 6, 1952 - September 3, 2021

The program celebrates Patricia's artistry, her spirit and her indefatigable support of community arts and culture.



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WARREN PHILHARMONIC ORCHESTRA

Susan Davenny Wyner, Music Director & Conductor

First Presbyterian Church
256 Mahoning Ave NW, Warren OH

Luminous and Dancing Spirits!

PROGRAM

Overture in C Major	Fanny Mendelssohn Hensel (1805-1847)
Five Greek Dances for Strings	Nikos Skalkottas (1904-1949)

Epirotikos
Kretikos
Tsamikos
Arkadikos
Kleftikos

"Hoe Down" from <i>Rodeo</i>	Aaron Copland (1900-1990)
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Slavonic Dance in e minor, Starodávny Op 72 no.2	Antonin Dvorak (1841-1904)
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Ritual Fire Dance, from <i>El Amor brujo</i>	Manuel de Falla (1876-1946)
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Intermission

Symphony No. 4 in A, Opus 90, <i>Italian</i> I. Allegro vivace II. Andante con moto III. Con moto moderato IV. Saltarello: Presto and Finale	Felix Mendelssohn (1809-1847)
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This concert is dedicated to Patricia Lynn Latham

Warren Philharmonic Orchestra

Susan Davenny Wyner – Music Director/Conductor

Luminous and Dancing Spirits!

October 23, 2022 Concert
First Presbyterian Church, Warren, Ohio

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PROGRAM NOTES

by Steven Ledbetter

(Mr. Ledbetter was Program annotator for the Boston Symphony from 1979-1998)

OCTOBER 23, 2022

Luminous and Dancing Spirits!

FANNY MENDELSSOHN HENSEL (1805-1847)

Overture in C Major

Fanny Mendelssohn was born in Hamburg, Germany on November 14, 1805, and died in Berlin, Germany, on May 14, 1847. Though the exact date of the Overture in C major is not decipherable from the manuscript, scholars believe it was written between 1830-1832, about the same time Felix was writing his Italian Symphony. The Overture was not published until 1994.

Fanny Mendelssohn, like her younger brother Felix, was a prodigy. She received a thorough musical education from her mother and other teachers in composition and piano, but even so, she stunned her family when at the age of thirteen she gave her father a birthday present by performing all of the 24 preludes and fugues of Bach from memory. Even her brother admitted that she was a greater pianist than he. Fanny went on to compose over 450 pieces of music in her lifetime--many of them songs, but also oratorios for orchestra, soloists and choir, four cantatas, and works for piano, piano trio, piano quartet, string quartet. She was an invaluable resource for her younger brother Felix. They were very close. He relied on her constructive criticism and called her his "Minerva."

For us in modern times the painful aspect of her extraordinary gift, is that because of her social status and position as a woman in society, she was discouraged by her father, and even by Felix from performing in public or publishing her works. Instead, she held "Salons" which were glorious affairs always crowded, prized by Liszt and literati such as Goethe, during which she performed her piano works, songs, and conducted her overture and oratorios. Her husband, the court painter, Wilhelm Hensel, fully supported his wife's gifts, but after their marriage she concentrated on writing mostly songs and smaller scale pieces.

The Overture in C Major, which is the only purely orchestral work she wrote, was conducted by Fanny in 2 salon concerts, but then sat gathering dust in the Mendelssohn Archive in Berlin until its release was arranged by Judith Rosen of the Women's Philharmonic Orchestra. The much-revised handwritten score was deciphered and then recorded by JoAnn Falletta and the Women's Philharmonic only in 1992!

The Overture which is now beginning to be performed is remarkable for its warmth, its flexibility of phrasing, its imaginative use of the instruments, its puckish quality, its surprises, including the dramatic arrival of fierce episodes which may strike the imagination as unexpected thunderstorms. She writes compellingly for the woodwinds, gives the strings surprising flair, and draws us into exquisite harmonic mysteries.

In some of its formal orchestral moves and colorations one can hear a kinship with her brother--who adored his older sister. Distraught by her loss, he died only a

few months later. This overture teases our appetite. One can only wish she had been able to write more. Notes by sdw

NIKOS SKALKOTTAS (1904-1949)
Five Greek Dances for Strings

Nikos Skalkottas was born in Halkis, Evia, Greece, on March 21, 1904, and died in Athens, 20 Sept 1949.

Both the father and grandfather of Nikos Skalkottas were musicians--his grandfather a renowned folk singer, violinist, and composer, his father a flutist. Nikos was a child prodigy as a violinist, beginning his studies with an uncle in his hometown, then continuing at the Athens Conservatory, where he won the first prize in violin at the age of 16. He went to Berlin in 1921, first studying violin with Willy Hess. But in 1923 he began composing, and in 1925 he decided to give up plans for a solo career to concentrate on composition. In 1925-27 he studied with Philipp Jarnach, and then (1927-31) with Arnold Schoenberg. He also had some lessons with Kurt Weill (1927-28).

For several years his work in Berlin was aided by a wealthy patron, but a combination of circumstances--the end of the patron's support, an unhappy love affair, material difficulties--caused him to leave Berlin in 1933 and return to Athens, where, for two years he was subject to severe depression and composed little. The bulk of his work was composed in the decade from 1935-1945. His character changed from good humor to introverted pessimism, largely because of the hostility and indifference he met in his homeland. He supported himself as a back-desk orchestral violinist, working after hours on his own compositions, but few of these achieved even a single performance in the musically conservative environment of Athens, where the national school was folklorist in orientation. Rarely discussing his work in public, Skalkottas composed in extreme isolation. He died in 1949 of a strangulated hernia that he neglected to treat.

Nonetheless, in spite of the general lack of attention to his non-tonal music, Skalkottas received considerable acclaim at the time for a series of 36 Greek dances composed between 1931 and 1936 for orchestra. Though probably not ever played at a single event (though they have been recorded as a group), the 36 Greek folk dances provide a colorful and varied body of folk-based music that was not only rearranged by Skalkottas himself into various versions late in his life, but also performed in groups assembled by others.

The Five Greek dances to be heard here were grouped by the conductor Walter Goehr, who in 1956 added the double bass line to Skalkottas's arrangement written for two violins, viola, and cello, thus producing a set for String Orchestra that has been particularly popular.

Note from sdw: These dances take us on a musical tour of Greece, spanning its coastal and mountainous regions. The rhythms are often unexpected, the harmonies surprising, and the effects he gets from his strings could only have come from a master violinist.

1. "Epirotikos" is from Epiros, a heavy-footed men's dance originating in a rugged area with a complex cultural history. 2. "Kretikos" is from Crete, and its

melodies would have been played on the Cretan Lyre, a small, bowed string instrument with a distinctive nasal sound. 3. "Tsamikos" comes from Chameria (the ancient name for the coastal region in southern Albania and Greece). It is in 3/4 time with many crisscrossing rhythms. Dancers hold each other's hands, bent 90 degrees upwards at the elbows. The last person of the line often performs high acrobatic leaps, usually in complicated scissor-like motions with the legs. Popular throughout Greece, it was originally danced only by men, but now both men and women often take part. 4. "Arkadikos" from Arcadia in the Peloponnese peninsula is lyrical and gentle in spirit. 5. "Kleftikos," which means 'dance of the thieves,' refers to mountain-dwelling Greeks who fiercely resisted Ottoman rule. It combines rousing effects of pizzicati and sliding glissandi to goad the dancers into high leaps and sudden shifts of direction.

Aaron Copland (1900-1990)
"Hoe Down," from Rodeo

Aaron Copland was born on November 14, 1900, in Brooklyn, New York, NY and died on December 2, 1990, in Sleepy Hollow, NY. He was often referred to as "the Dean of American Composers" by his peers and critics.

Rodeo is the second of the three popular Copland ballets on American subjects, but it is one that Copland did not, at first, look forward to composing. *Billy the Kid*, composed for Eugene Loring and the Ballet Caravan, had achieved a great success in 1938. Four years later, Agnes De Mille, had an idea for a cowboy ballet. Copland insisted he wasn't interested in repeating himself, but De Mille said that this one would be different, lighter and even humorous to a degree.

Rodeo tells a simple story with warmth and humor. The tomboyish heroine on a western ranch is pining for the handsome Head Wrangler, but, despite her skill with horse and rope, he pays no attention to her--until she turns up at the Saturday night dance in a pretty dress and a bow in her hair.

As with *Billy the Kid*, Copland chose real cowboy songs as part of the basic material of his ballet, though here, too, he does more than simply quote them literally. *Rodeo* gives him the opportunity to treat the tunes with welcome humor, emphasizing certain details to make them stand out. "Hoe Down" is based on the traditional fiddle tune "Bonyparte" (along with a brief citation of "McLeod's Reel"); Copland found the tunes in Ira Ford's *Traditional Music of America*.

Note from sdw: Although "Hoe Down" was originally written for a huge orchestra, Copland arranged a version for strings alone that captures the spirit of a barn fiddle-fest. That's the version we're doing. It contains the surprise of a false ending -- which suddenly leaps to its feet again as if our hero and heroine can't resist one last whirl before saying goodnight.

ANTONÍN DVORÁK (1841-1904)
Slavonic Dance in e minor, Starodávny Dumka, Op 72 no.2

Antonín Dvorák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his second set of Slavonic Dances, Opus 72, for piano duet between June 4 and July 9, 1886, scoring them for orchestra between mid-November and the beginning of the following January.

The Slavonic Dances made Dvorák's name outside his native country. His determination to spread Czech, or rather Slavonic, nationalism in his music opened a wellspring of melodic invention that bubbled forth irresistibly. The idea for the work came from the publisher Simrock, who had recently agreed, on Brahms's recommendation, to bring out some of the music of this relatively unknown regional composer. Simrock had made a good profit from Brahms's Hungarian Dances, so he proposed something similar designed to reflect the newcomer's homeland and native traditions. Dvorák readily agreed, and quickly created eight dances.

Simrock paid Dvorák 300 marks for the eight dances Op 46 and was repaid a thousand-fold, as the set became enormously popular. He urged Dvorák to return to that successful line, rather to the composer's irritation, since he was eager to complete large-scale oratorios and symphonies, and he didn't want to repeat himself. In 1886 he wrote to Simrock, "To do the same thing twice is devilishly difficult." But that summer he suddenly found the proper mood coming on him, and the second set of eight dances Op 72 came forth with almost the same ease and rapidity as the first.

Unlike Brahms, who had arranged existing folk dances and songs in his Hungarian Dances, Dvorák invented his own material in characteristic dance types. At most he took a few fragments from existing material, but thoroughly changed its personality in his treatment. Like all the great masters of dance forms—Schubert, Chopin, Johann Strauss, Sousa, and Scott Joplin, to name a few very diverse examples—Dvorák is able to invent music of astonishingly varied character within the seemingly restrictive bounds of the characteristic meter and tempo.

Note from sdw: Op 72 No. 2 *Starodávny* in e minor is a Ukrainian *Dumka*, a folk ballad dance that is haunting, melancholy and yearning, carrying a feeling of a slow waltz with a lean into the second group of 'threes'. *Starodávny* literally means "old fashioned" or an old traditional dance, but the meaning is more complex in that it also refers to something that recalls a cherished memory. Dvorák's harmonic language is rich, warm, and soulful, and in a minor key. The surprises come as he interweaves bright, lively major key dance sections, full of sparkling lifts and "hops," suggestive perhaps of happier times, or of a dialogue between past and present.

MANUEL DE FALLA (1876-1946) **Ritual Fire Dance, from *El Amor brujo***

Manuel de Falla was born in Cadiz, Spain, on November 23, 1876, and died in Alta Gracia, Argentina, on November 14, 1946. He composed *El Amor Brujo* (Love bewitched) for the gypsy singer and dancer Pastora Imperio, who took the leading role, both singing and dancing, in the premiere of the original version at the Teatro Lara in Madrid on April 15, 1915. The following year Falla expanded the orchestration to its present form.

Manuel de Falla, the most important and original of the first generation of native Spanish nationalist composers, began his musical training in his native Cadiz, though he was at first undecided between careers in music or literature. Hearing the music of Edvard Grieg, whose Norwegian nationalism was based on native folk song and with imaginative harmonization, Falla was seized with "an intense desire to create one day

something similar with Spanish music." He went to Paris in 1907 and made his reputation there, though the outbreak of World War I forced his return to Spain. Back home again, he produced the first version of the work that became *El Amor brujo*, usually translated as "Love, the Magician," or, more freely, "Wedded by Witchcraft." This was first conceived as a specialty piece for a gifted gypsy singer and dancer; later it was greatly enlarged as a full-scale ballet. The first version, premiered in Madrid on April 15, 1915, was not successful, but when Falla presented a concert performance of *El Amor brujo*, rescored for full orchestra, in 1916, the work attained an instant success.

The scenario of the ballet is simple and straightforward. A beautiful young woman named Candelas is haunted by the ghost of a former lover, who interferes with the wooing of the man she now loves, Carmelo. Each time they are about to seal their love pact with a kiss, the specter of her dead lover appears to interrupt. Carmelo, naturally enough upset by this state of affairs, makes inquiries into the character of the deceased man. Upon learning that he had a notorious roving eye, Carmelo enlists the aid of Candelas's friend Lucía to serve as a decoy. When Candelas and Carmelo meet again, Lucía is on hand; her near presence and alluring behavior diverts the attention of the amorous ghost long enough to allow the young lovers to seal their troth with "the kiss of perfect love," whereupon the specter disappears, never to return, and the morning bells ring out the happiness of the lovers.

One number in particular, the most famous number from the ballet, *Danza ritual del fuego* (*Ritual Dance of Fire*), is part of the exorcism. It suggests weird goings-on with its smoky trills, keening oboes and howling horns, while the pounding of chords on the piano builds tremendous excitement. The number went around the world in a version for piano solo made by Falla at the request of his friend Arthur Rubinstein, and it is still probably the best-known single piece Falla ever wrote.

FELIX MENDELSSOHN (1809-1847) **Symphony No. 4 in A, Opus 90, Italian**

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. He began composing the Italian Symphony while in Rome in the late winter and spring of 1831. Although the date of completion is March 13, 1833, Mendelssohn kept saying he intended to rework it again before allowing it out of his hands permanently. Its first performance took place in London at the concerts of the Philharmonic Society on May 13, 1833, but Mendelssohn felt the need of revisions afterward; as a result, it was not published in his lifetime.

As the son of a well-off middle class German family, Felix Mendelssohn undertook the Grand Tour to the centers of Classical culture in Italy; his tour was somewhat grander than most, extending from early May of 1830 to late June of 1832 and including long stays in Rome, Paris, and London. His vivid travel impressions have been preserved in a voluminous correspondence published, illustrated with his own drawings, recounting his immediate response to fresh new experiences and the way these sparked creative ideas in him.

From Rome on December 20, 1830, Felix wrote to his family, "After the new year I intend to resume instrumental music, and to write several things for the

piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the Scottish and Italian symphonies. The first of these was a reaction to his visit to Scotland the year before, while the Italian Symphony grew out of his new experiences in Rome and Naples. By mid-January 1831 he wrote that the symphonies were taking shape in his mind and that he hoped to finish them in Italy. By late February, Mendelssohn wrote (quite accurately) that the Italian symphony would be "the most sportive piece I have yet composed, especially the last movement."

It was typical of Mendelssohn to finish the basic work of creation at an astonishing speed—and equally typical for him to take a great deal of time over extensive polishing afterwards. In the case of the Italian Symphony, he conducted a single performance, in Paris in 1832, and then put it away, claiming to find flaws serious enough to need extensive revision. This is hard to imagine today, since the Italian Symphony has long been regarded as one of his most perfect works, but whatever faults—real or imagined—the composer found in the score prevented him from allowing its publication, with the result that it only appeared after his premature death.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The unique sound of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. Much of the development is based on another new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet from the exposition, and the coda works all of the preceding ideas in with the concluding material from the first ending in a wonderfully imaginative web.

The second movement seems to evoke a religious procession, beginning with a "wailing" gesture that introduces a measured and rather somber marching theme in D minor.

The third movement is the embodiment of grace, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio.

The final saltarello (a lively leaping dance) is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure through the unison statement of the basic rhythm to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

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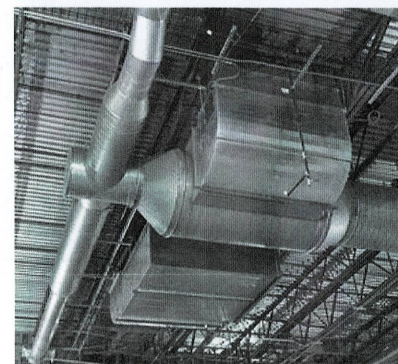
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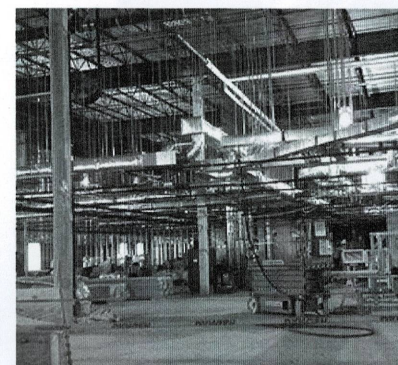


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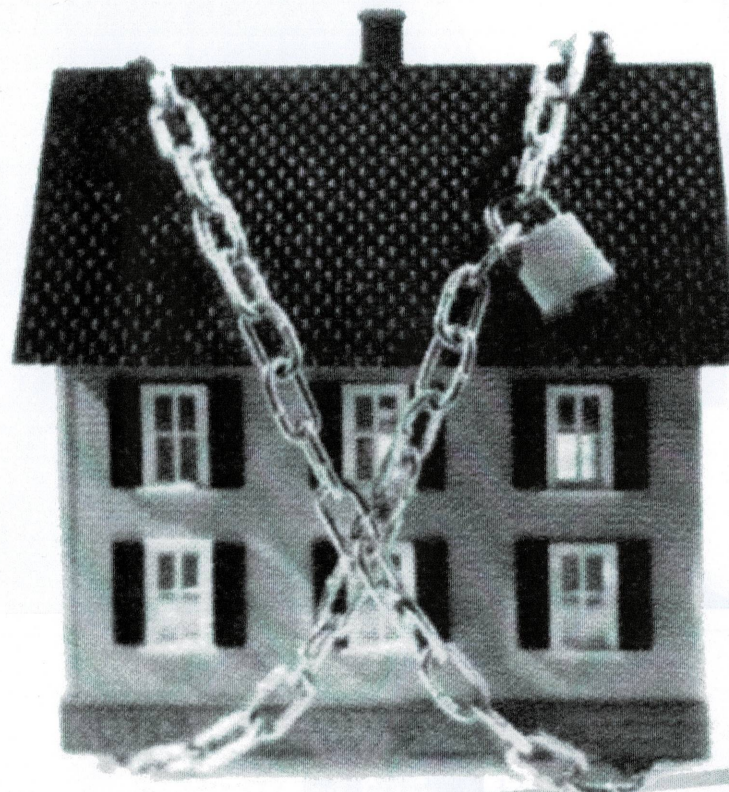
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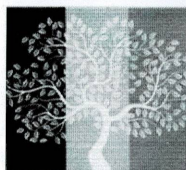
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